practice of fiction were the projections of his idea of refinement,
v,h;s> rendered coss·bie tlis inspired transcription of felt experience
'it:; the novel cf consciousness.

Henry Jarres's background, his upbringing and the whole tenor
of his persons! and artistic life equipped him preeminently to be the
pcrtrayer of ths inner life in all its creative rhythms. As a young
man, he was trained to the disciplines of freedom, and his sensibility
became attuned So a climate of culture which lay between the Old
World ard the New WcrJd, between the inheritance of the past and
the uniqueness of the present. His later acceptance of a European
home, away from h5s own native American home/ was no mere
h;str:cnic gesture of an abrupt shcck, or furtive resentment, but was
rathsr the inevitable culmination of a life-pattern made steadily acces-
sible to the responsible choices of a cultivated will and a refined
consciousness. His father's prosperous position accomplished the
initial freedom cf his spirit, and also permitted his later freedom from
the banality of social sub-surfaces towards the central values and
verities lying embedded in the inner autonomy of the artistic individual.
Henry James Senior had himself a highly intelligent and responsive.
mJnd which left its impact on the thought and art of his son. The
fathsr, who had accepted the faith of Swedenborg, developed a theory
or a universal consciousness, which he called 'vastation', a theory
which added the element of the primitive symbolism of religious faith
to the individualistic fervour of American transcendentalism, in much
the same manner as Jung's theories of the racial unconscious have
artistically augmented the Freudian illuminations in modern literature.
The conversion of conscience into consciousness, wherein lay Henry
James's idea of refinement, was almost subconsciously derived from
this source cf paternal influence, while the subtle psychological
instrumentation cf such a conversion and transfiguration was at least
derived from the empirical and psychological doctrines of his brother/

William James. The house of the Jameses was in a sense the seed-bed of the novelist's artistic creation, and it is no exaggeration to say that from no other American House could have emanated the Jamesean dialectic of the inner life.

Within the framework of the genius of tradition rose up the window out of which the imagination of James was to send out his vision into the world as well as to draw into himself the bracing draughts of the world's experience. His trans-Atlantic vision pf